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that expressive movements are always expressive of feeling; but we are also told that the mere idea (*Idee*) that a movement may occur suffices to set the muscles in involuntary activity. The James-Lange theory of emotion is dismissed with the remark that it was never demonstrable and to-day is refuted: here the writer's logic seems to have gone astray, to say nothing of his psychology. The concluding paragraphs, on Berger's results and their connection with parallelsism, must have been unintelligible to the majority of the audience as they will be unintelligible to most readers of the lecture.

FRANCIS JONES

Sprache, Gesang und Körperhaltung: Handbuch zur Typenlehre Rutz.
Von DR. OTTMAR RUTZ. München, O. Beck. 1911. pp. vi., 152.
With plates and tables. Price Mk. 2.80.

All amateur singers have observed that there are certain songs which, though simple in composition and well within the compass of the voice, do not 'suit.' It seems that professional singers have the same experience. And about the year 1860, the German professional singer Joseph Rutz made the discovery that every song demands a very definite modality of voice, can be sung adequately only in one particular way. At first, he sought to find an explanation in the adjustment of larynx, mouth and throat; but repeated trial showed that the essential thing is the carriage of the body, the attitude of the trunk. Joseph Rutz died in 1895, without having committed his results to paper; but his wife and son—the son is the author of the present book, and of a work entitled *Neue Entdeckungen von der menschlichen Stimme*, which appeared in 1908—have worked further upon the subject, and have reached conclusions of great scientific and practical importance. Authorities of no less weight than Wundt and Sievers have given the *Typenlehre* Rutz their approval, and have started enquiry into the scientific aspects of the discovery.

Briefly stated, the thesis is this: that every mode of expression in tone and word—music, poetry, prose, oratory, letter-writing—presupposes in the individual a special bodily attitude, and can be reproduced only by an individual to whom the attitude in question is either natural or by practice familiar. Speech, song and the carriage of the body, are closely interrelated, and are one and all related further to certain fundamental tendencies of the life of mind, the temperamental tendencies that underlie mood and the other forms of affective reaction. Not, of course, that the principle of individuation must be pressed too far; the three great types distinguished by the author are national or racial types, the Italian, the German (which includes the English also), and the French; but these types have sub-types or sub-forms, which may be variously combined, and which may be differently displayed by a given individual at different times. It is important to remark that the Rutz types are exclusively types of feeling, not of character or of intelligence; if a man is able to shift from one type to another, as Schumann shifts from his naturally German type to the French in the *Two Grenadiers*, this is by virtue of a power of imitative or empathic feeling.

The theory of the matter has been set forth in Dr. Rutz' earlier works, in an article in Meumann's *Archiv*, and elsewhere. The present book is practical. It gives a list of the types, and of their sub-forms, with illustrative plates, and draws up rules for the student. It also gives (pp. 60-144) an alphabetical index of authors and musicians, classified by type. The mastery of the directions for the carriage of the body is, at least in the rough, by no means difficult, and the reader will be repaid if he spend a little time upon them, and then test them by extracts from the writers quoted. There can be no doubt that the Rutz types are real, and that the Rutz discovery is destined to play a large part in the psychology of expression. Had Thorndike taken these types into account, he could hardly have written so strongly against the multiple-type theory as he has done in the new edition of his *Educational Psychology*.

A. ISAACSON